

A N
E S S A Y
O R
INSTRUCTION FOR LEARNING
T H E
CHURCH PLAIN CHANT.

TO WHICH ARE ADDED,
VARIOUS HYMNS, ANTHEMS, LITANIES, THE
TE DEUM, DOMINE FOR THE KING, TANTUM
ERGO, AND MOTETS AT EXPOSITION,
BENEDICTION OF THE BLESSED
SACRAMENT, &c. &c.

WITH APPROBATION.



L O N D O N :

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APPROBATION.

WHEREAS JAMES PETER COGHLAN, Printer in London, hath humbly requested our Approbation to a Work he is now printing at his own Expence, called, AN ESSAY ON THE CHURCH PLAIN CHANT, &c.—We having perused it, and finding nothing contrary to the Doctrine and Discipline of the Church, do approve of the same being printed.

Given under our Hands,

July 20, 1781.

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Daulienfis Coadjutor.



C O N T E N T S.

	Page
I NTRODUCTION, - - -	1
The Ut and Fa Cliff, - - -	5
The Stave, - - -	ibid.
The Changes of Cliffs by Use of Four Line Staves, with Reasons why five are preferable, and of the Use of the Ledger Line, with an Example to Notes, - - -	6
The Names of the Notes and their Octave, - - -	ibid.
Example 1 and 2 of the Gamut, - - -	7
The Bars, - - -	ibid.
The Diamond Note, the Square Note, and those with Tails, - - -	8
The Tyed Notes, with an Example, - - -	ibid.
The Flat, the Natural, and the Sharp, - - -	ibid.
The Direct or Guide at the End of a Stave, - - -	9
Example of Solfaing, - - -	ibid.
Slow Singing recommended, - - -	ibid.
The Semitones from mi to fa and from fi to ut ascending, and from ut to fi and from fa to mi descending, - - -	ibid.
The b in the Stave, and of the Use of za, - - -	ibid.
The Alteration in the Semitones, - - -	10
Example on Thirds, - - -	ibid.
The Pause, and of the Breath, - - -	ibid.
a	Exercise

CONTENTS.

	Page
Exercise on Fourths, and of the taking Breath,	11
Exercise on Fifths,	12
Exercise on Sixths, and of Fa on the Second	
Line, with Examples,	13
Exercise on Change of Cliffs,	ibid.
Examples where the Names of Notes and the	
Directs are purposely omitted,	15
Of the Eight Tones,	ibid.
Table of the Tone Dominant and Final,	16

The Tones of the Psalms.

First Tone with different Endings,	16
Second Tone,	17
Third Tone,	18
Fourth Tone,	19
Fifth Tone,	ibid.
Sixth Tone,	ibid.
Seventh Tone,	20
Eighth Tone,	21
Observations on Chanting the Psalms, &c.	ibid.

PART SECOND.

Alma Redemptoris,	25
Ave Regina,	26
Regina Cœli,	27
Salve Regina,	28
The same to other Music,	30
The Litanies of the B. V. Mary, to Notes with	
the Bass—First Tone,	32
The Second, Fifth and Sixth Tones,	33
Two others to the Sixth, Seventh and Eight	
Tones,	34
Continuation of the Litanies, from Christe audi	
nos, to the End,	35
On	



CONTENTS.

	Page
On the Nativity of our Lord, Puer nobis nascitur,	36
----- Adeste Fideles, with the Bass,	37
On the Sundays in Lent, Stabat Mater, with the Bass,	38
After Complin in Lent, Miserere mei Deus, with the Bass,	40
At Easter, O Filii, with the Bass,	42
On Ascension Day, O Rex Gloriae, with the Bass,	44
At Whitsuntide, Veni Creator Spiritus,	46
----- Veni sancte Spiritus, with the Bass,	48
On Corpus Christi, O Sacrum Convivium, with the Bass,	49
On Feasts of the B. V. Mary, Tota Pulchra, First Tone,	51
The same to the Fifth Tone, with the Bass,	52
On the Feasts of SS. Peter and Paul, O Roma Felix, with the Bass,	56
The Te Deum,	58
At Benediction, Tantum ergo, Fifth Tone, with the Bass,	63
The same set by Mr. Paxton, with the Bass,	64
The same by the above Gentleman, &c.	65
The same to the Sixth Tone, with the Bass,	67
The same to the Eighth Tone, with the Bass,	68
At Exposition or Elevation of the Blessed Sacrament, O Salutaris, to the Fifth Tone, with the Bass,	69

PART THIRD.

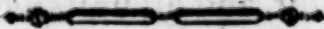
Hæc est Præclarum,	71
Ave Maria,	73
The Domine for the King,	74
Another,	

CONTENTS.

	Page
Another, with the Bass,	75
Tantum ergo, Sixth Tone,	77
Another, the Fifth Tone,	78
At Exposition or Elevation, Ave verum,	79
O quam Suavis,	80
O Sacrum Convivium, Fifth Tone,	81
O Salutaris Hostia, Eighth Tone,	82
St. Thomas of Aquin's Adoro te devote,	ibid.
Panis Angelicus,	84
O Jesu Deus magne,	85
Tu solus Fons amoris,	86
Deus Cordis mei,	88
O Sacrum,	89
At the Elevation in Masses for the Dead, Jesu	
Salvator Mundi,	90
O Meritum Passionis,	91



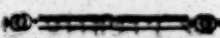
INTRO.



INTRODUCTION

TO THE

GREGORIAN NOTE.



THE pious practice of singing the praises of God in temples dedicated to his worship, is of such ancient date, so universal, and of such excellent use in raising devotion; that little need be said here by way of recommendation.

But while we admire the sanctity of the institution, can we forbear regretting the great neglect in the cultivation of it? We observe, that those whom nature has blest with a moderate share of vocal powers, can contribute in general to raise social mirth by a song, yet when every heart and every voice should join in hymning the Deity, alas they are dumb!

If we consider the great effect that is produced in divine service by a few untutored voices; how much greater must the effect be, if every individual in a congregation, capable of singing, should join in a well
A regulated

regulated choir, and all united by the powerful harmony of a well touched organ*?

The knowledge of Church Plain Chant, if properly taught, is very easy to be acquired; nothing can be more simple than it is in itself. It seems as if our ancestors, who first adopted it to the liturgy, intended that every one, possessing voice and ear, should be able to sing without much study: not but that the same piece, sung by different persons, may greatly change the effect, owing to the manner of singing.

Many affect to despise the Church Plain Song, loading it with such epithets, as too often belong to the fingers.—It is barbarous! rustic! grotesque!—but perhaps that which appears to be so, may have been mutilated, spoiled, falsely copied and never corrected when printing was first used. Who can say what may not have been lost? Who can say what may have been substituted? and by whom? But admitting this, are there no beauties left? Many. For instance, the chants or eight tones of the Psalms, some of which may be conjectured to be as old as even Christianity itself; Are not their melodies devout? Do they not admit of the most elegant harmonies?

* This seems to correspond to the idea of the Church, *Cum quibus et nostras voces, &c. Præf. ad Miss.*



Many

Many beauties may be found too in others of a later date; as, *Veni Creator Spiritus*,—*Jesu corona Virginum*,—*Lucis Creator*,—*Exultet Orbis*, and many others. But the manner of singing should be particularly attended to; otherwise, What man possessed of feeling but must be disgusted to hear a hoarse voice bark the pious hymn, *Stabat Mater*, *Lamentationes Jeremiæ*, &c.?

In regard to those parts which are bad, and which we must suppose to have been greatly changed from what they originally were, by false copying, mistakes in printing, or caprice of the ignorant; it certainly is in the power of superiors to procure amendment or alteration, wherever necessary: and it is to be hoped, for the honour and dignity of the Church, as far as regards her decent discipline, that such necessary amendments and alterations will before long take place; and this with good reason, if we consider that many Introits and Alleluias sung at Mass, as also Antiphons and Hymns sung at Vespers, where the words convey the highest idea of joy and exultation, the Plain Chant, as it now stands, is most sorrowful wailing and dismal lamentation. The pious mind would by no means introduce light fantastic airs to divine service, but why not such as may accompany the spirit and meaning of the words?—*Alleluia*,—*Benedicamus Domino*,—*O Roma felix!*—Are these

expressions for tones of sorrow? No, but of sacred joy.

But in the state it is even at present, it would appear to much greater advantage, if well understood and well sung. This little Essay is therefore offered for the assistance of those who wish to be instructed in the Church Plain Chant, not that it is possible to acquire the niceties of singing without an able master.

May peace and harmony unite us in brotherly love, and perfect charity, and may all who join in singing to the praise and glory of God here, be admitted to join the Celestial Choirs, who are praising him in everlasting bliss.

A N

E S S A Y

O R

INSTRUCTION FOR LEARNING

T H E

CHURCH PLAIN CHANT.

THE Gregorian Plain Chant is governed by two Cliffs, namely Ut Cliff, and Fa Cliff, which correspond to the two lower cliffs in music, viz. the Tenor, and Bass.



The use of these is to point out the progression of tones and semitones, and thereby to determine the key, or tone of the chant, which is commonly contained in four lines, otherways called a stave in music; but as it very often exceeds that compass, the cliffs must necessarily change their place to give a greater scope to the chant, and this is

a very great embarrassment to young pupils, and might be at once removed by using a staff of five lines instead of four: for although a piece often exceeds the compass of four lines, it seldom exceeds the compass of five.

On the Feast of Corpus Christi, in the Sequence, *Lauda Sion Salvatorem*, the cleff changes its place twelve or thirteen times, owing to the compass of this hymn so much exceeding the extent of four lines: but if five lines were here used, with the addition of a ledger line in three or four places, the whole confusion would be avoided.

For example, in the ninth Verse,



Quod in cœna Christus gessit, faciendum hoc
expressit in sui memoriam.

nor would it in any part exceed the compass of the lines below.

For example, the verse preceding the former.



Vetustatem novitas.

There are but seven notes, ut, re, mi, fa, sol, la, si; but the octaves to these may be carried

carried on, above and below, to the full extent of any voice or instrument. They always stand in this order ascending, but must be determined by the cliff placed at the beginning of the stave. For example, if notes should be thus presented,



No one could determine what they are, nor their names for want of a cliff; but the ut cliff being placed upon the fourth line, determines that line to be ut, by which they are all immediately known. Example 1.



But it is to be observed, that if the ut cliff should be placed on the third line, that line would then be ut, and the rest ranged accordingly, Example 2.

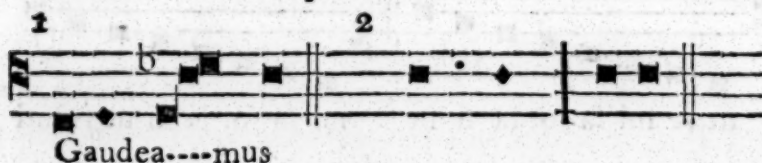
Thus upon whatsoever line the ut cliff is placed, that line is ut, and the same must be observed with regard to the fa cliff; the names of the notes changing immediately with the cliff, as often as it may happen. See the Exercise on the change of Cliffs, page 13.

The bars, which nearly cross the stave, are used to separate the notes sung to each word;

word; the bars, entirely crossing the stave, are used over some period in the reading; the double bars, which cross the stave entirely, are only placed at the end of certain portions or verses.

The diamond note is half the length of the square note, and is generally used to short syllables, and in divisions descending.

The notes, which are longer than the square notes, have one or two tails, but are seldom used; and, here it is necessary to caution the learner, not to mistake for these, such notes, which having tails, are only meant to be tied to another note at some distance. Example at 1.



A dot after a note makes that note half as long again; for example, a square note with a dot, and a diamond note following it, are equal to two square notes, as Example 2. But this is only to be found in modern books.

This mark $\flat$ makes a natural note flat.

This mark $\natural$ makes a flat note natural*.

This mark $\sharp$ which makes a natural note sharp, is not used in the Gregorian Chant,

* In printed books, by mistake, the one is often put for the other.

though

though often wanted, as shall be shewn hereafter, p. 17.

This mark $\approx$ called a guide or direct, is used at the end of the lines to signify the note which begins the next stave: but it matters not how little they are attended to, unless the printer is exact, as they are often false, and lead the finger into an error.

The learner should make himself perfectly acquainted with the names of the notes in all the lines and spaces wherever the cliff should happen to be placed, and then proceed to

Solfaing.



This gamut cannot be sung too often, nor can the notes be sung too slow, as thereby the voice is to be formed, and rendered capable of sustaining the notes.

The marks from mi to fa, and from si to ut, shew the semitones ascending,—from ut to si, and from fa to mi, descending; but here the master should be consulted.

It generally happens in Plain Song, that when a passage rises but one note above la, that note is sung flat, being thus marked (b), and then it is not named si, as if ascending
to

to ut, but za, and generally descends again immediately. Be careful to observe, that in this case the semitones are from mi to fa, and from la to za; but if doubts should arise, consult the master.

Exercise on Thirds.

ut re mi ut re mi fa re mi fa re mi fa sol

mi fa sol mi fa sol la sol la fi ut re fi ut

ut fi ut la sol fa mi sol mi fa la za la sol

sol mi fa re mi ut re fi ut mi re fa mi re ut

It is intended, that a short pause should be made upon the long notes preceding the bars, and breath to be taken there, but no where else throughout this example.

It is necessary here to make an observation on the management of the breath; for upon this very much depends.

The finger should always keep some breath in reserve; that is, he should never so exhaust himself, as that it may be perceived he wants breath. The lungs should be well filled, and the wind gently let forth again, as expression may

may require. He should never take breath in the midst of a word, unless there should be many notes to that word, and then he is to find a long note, where he may replenish imperceptibly, and never with violence to burst upon the notes, like a pavior upon his rammer, but to sing smoothly, with ease to himself, and to express the words clearly and distinctly. It is a common fault for those, who know but little of the matter, to sing very loud, as if they would supply the defect of feeling, by forcing us to hear the more; but the difference is very great between singing and noise. The pupil should also accustom himself to keep his mouth moderately open, so as to produce a full, round tone; but let him also avoid imitating those who open their mouth as if they would swallow the book.

Exercise on Fourths.

The exercise consists of three staves of music, each with square notes on a four-line staff. The notes are connected by horizontal lines, and there are vertical bar lines. Above the first staff, there are four 'v' marks. Above the second staff, there are three 'v' marks. Above the third staff, there are no 'v' marks. The lyrics are written below the notes.

ut re mi fa re ut fa mi fol la fi ut fol mi la fol
 ut fol la mi fa ut re fol fa mi re ut fa mi
 re fol ut

The little v marks shew where it is most proper

proper to take breath. If the learner finds any difficulty in hitting the distances, let him sing the interval privately to himself till he can do it without; and this he will be able to do, if the foregoing exercises are well practised, which they should be, before he proceeds farther. It is well known, that a sameness of succession retards improvement, therefore it is avoided in these short exercises, where also some intervals and distances are purposely omitted, being unnatural and never sung.

Exercise on Fifths.

ut re mi fa sol ut ut si la sol fa ut

re ut si la sol re re mi fa sol la re

sol fa mi re ut sol fa mi re ut si fa

mi sol ut fa sol sol ut

It is sufficient to take breath at the bars in this example; and the learner will now be able to judge for himself where to take breath, from what has been said.

Exercise

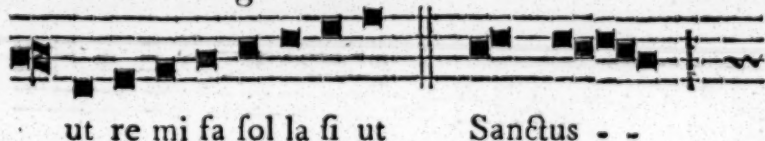
Exercise on Sixths.



If the fa cliff is placed on the second line, the notes bear the same names, as when the ut cliff is on the fourth line. Example.

Fa Cliff.

c d e f g a b c

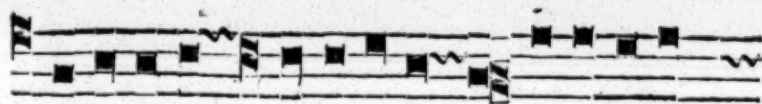


The learner should solfa these notes, before he joins the words to them.

Exercise on change of Cliffs.



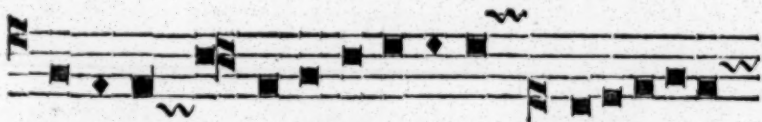
B



fa fol fol la ut ut re ut ut ut fi ut



la fol fa mi fol la fol fa fa fol la fol



fa mi mi ut re fa fol fol fol fi ut remire



fa mi re mi re re re mi re ut fi ut

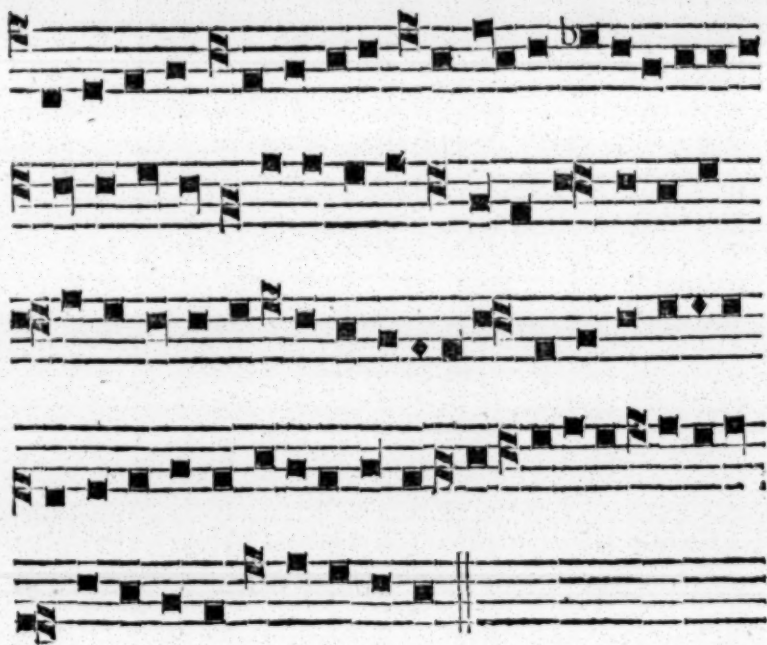


ut fi la fol fa mi re ut

This shews that it is possible for high notes to appear low, and for low notes to appear high, as they depend entirely on the situation of the cliff, as has been before observed.

When the learner understands this Exercise perfectly, and can sing it well, let him practise it from the following Example, where the names of the notes and the directs are purposely omitted.

The



The learner should practise solfaing until he can keep in his mind all relative sounds; for example, relative to ut, re is a second, mi is a third, fa is a fourth, sol a fifth, la a sixth, si a seventh, ut an octave. Relative to re, mi is a second, fa a third, &c. Relative to mi, fa is a second, sol a third, and so on; also to observe which are whole tones, and which are semitones. Here the master is necessary.

The Church Plain Chant has eight tones, which are known by their respective dominant and final notes, according to the following table.

B 2

Tone.

Tone. Dominant. Final.

1st,	—	la	—	}	re
2d,	—	fa	—		
3d,	—	ut	—	}	mi
4th,	—	la	—		
5th,	—	ut	—	}	fa
6th,	—	la	—		
7th,	—	re	—	}	sol
8th,	—	ut	—		

Some pieces may be found which deviate from this rule; but Antiphons in general have their regular Final, or ending note, and the Psalms their regular Dominant, or reigning note.

Tones of the Psalms, with their most usual Endings.

First Tone.

Dixit Dominus Domino meo

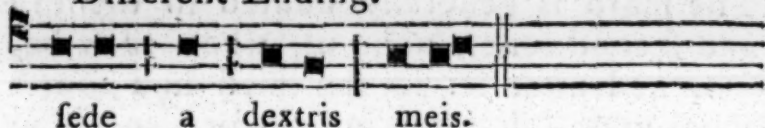
fede a dextris me - is.

Different Ending.

fede a dextris meis.

Different

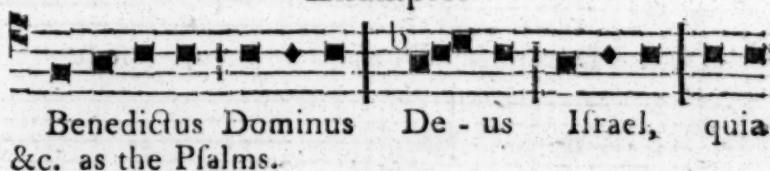
Different Ending.



After the intonation of the first verse, the following verses begin on the Dominant, except the Canticles, Magnificat, and Benedictus, which always keep their proper intonation each verse, and are sung slower than the Psalms. There is moreover some little difference in the music which shall be noticed.

In the first tone the difference is at the Mediation.

Example.



Second Tone.



The last note but one, with this mark x over it, custom has made sharp; although in Plain Chant there is no sign to express it.

The sharp is generally wanted in the first and second tones, upon ut, when re is before and after it: in the third and fourth tones upon sol, when la is before and after it: and in the seventh and eighth tones upon fa, when sol is before and after it. Observe the mark x as it occurs.

The Canticles, in the second tone, are sung thus.



Third Tone.



Different Ending. x



The Canticles are sung nearly the same.

Example.



Fourth

Fourth Tone.



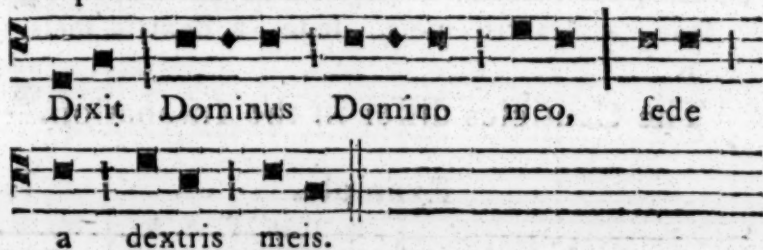
Different Ending.



Canticles the same.

Fifth Tone.

Antiphons, &c. of the fifth and sixth tones have commonly a Flat placed immediately after the cliff, which makes za throughout the piece instead of fi.



Canticles the same.

Sixth Tone.





Canticles thus.



Seventh Tone.



Different Endings.



The Canticles differ in the Intonation.

Example.



Eighth Tone.



Different Ending.



The Canticles thus.



That which is called the eighth tone irregular seems to partake more of the first tone, having in the first part the dominant la, and the final re.

Example.



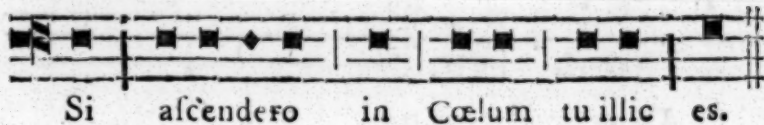
Observation.

In chanting the Psalms, in the second, fourth, fifth and eighth tones, monosyllables,
and

and words which are not declined, make their mediation upon a rising note.

Example.

Second Tone.

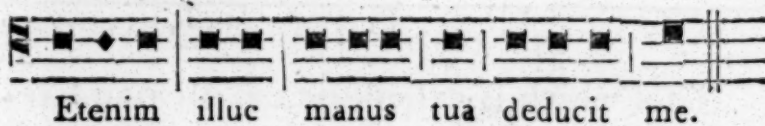


Fourth Tone.

x



Fifth Tone.



Eighth Tone.



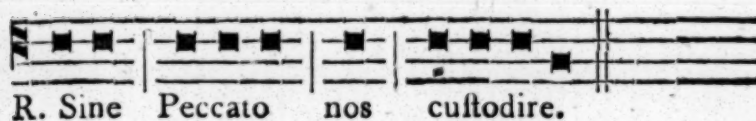
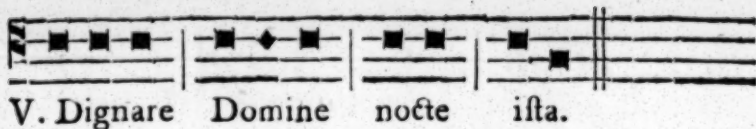
Eighth Tone irregular:



The same is observed in Versicles and Responses.

Common

Common Way.



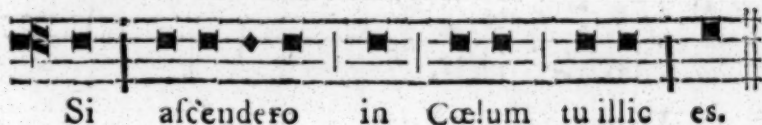
But ending with Monosyllables thus :



and words which are not declined, make their mediation upon a rising note.

Example.

Second Tone.

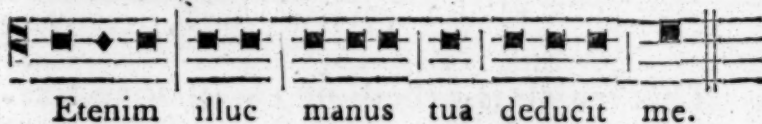


Fourth Tone.

x



Fifth Tone.



Eighth Tone.



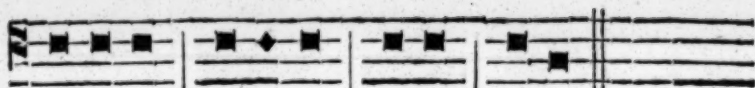
Eighth Tone irregular:



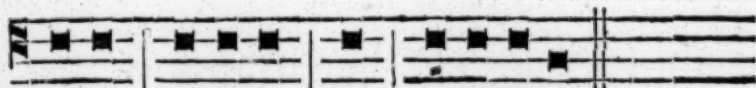
The same is observed in Vericles and Responses.

Common

Common Way.

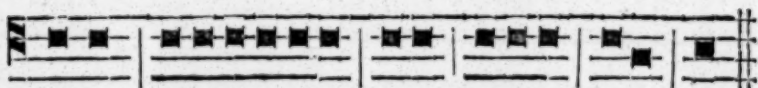


V. Dignare Domine nocte ista.



R. Sine Peccato nos custodire.

But ending with Monosyllables thus :



V. Fiat Misericordia tua Domine super nos.



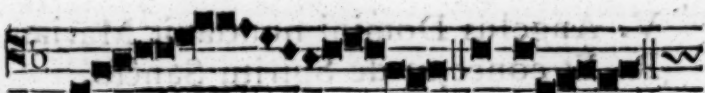
R. Quemadmodum speravimus in te.

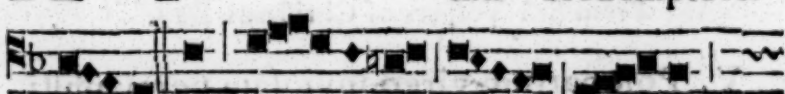




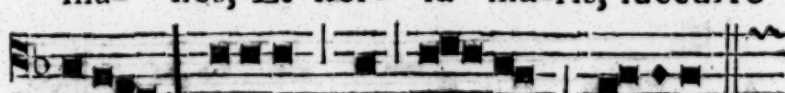
ANTIPHONS OF THE B. V. MARY.

From the Vespers of Saturday, before the first Sunday of Advent, to the Purification of our B. Lady, inclusive.

A  **L-** ma Redemptoris

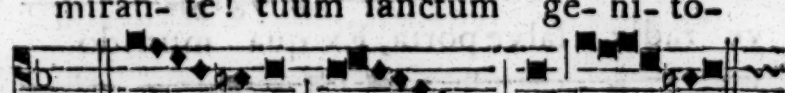
 Ma-ter, quæ per- vi a cœ- li por- ta

 ma- nes, Et stel- la ma- ris, succurre

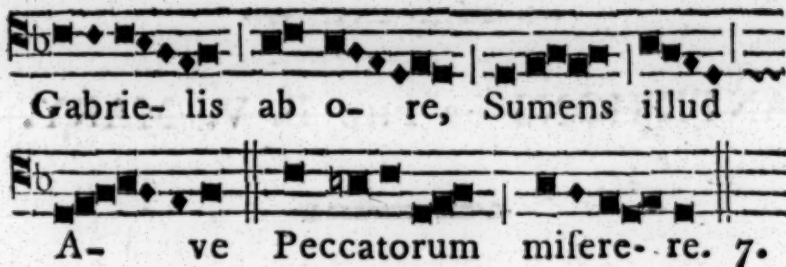
 cadenti, Surgere qui cu- rat, populo:

 Tu quæ ge- nui- sti, Natu- ra

 miran- te! tuum sanctum ge- ni- to-

 rem, Vir- go pri- us ac poste- rius,

C



In Advent.

V. Angelus Domini nuntiavit Mariæ:

R. Et concepit de Spiritu Sancto.

From first Vespers of Christmas-Day.

V. Post partum virgo inviolata permanisti.

R. Dei genitrix intercede pro nobis.

From the End of Complin of the Purification inclusive,
till Maundy-Thursdays exclusive.





Super om nes specio- fa, Va- le
O val- de deco- ra, Et pro no- bis
Christum ex- o- ra. 6.

V. Dignare me laudare te, Virgo sacrata.

R. Da mihi virtutem contra hostes tuos.

From Complin of Holy Saturday till first Vespers of
Trinity Sunday exclusive.



R Egina cœli læta- re,
al- le- lu- ia. Quia quem me- ru i- sti
por- ta- re, al le- lu ia.
Resurrexit sicut dixit, al- le- lu ia.
Ora pro no- bis Deum,

28 ANTIPHONS OF THE B. V. MARY;

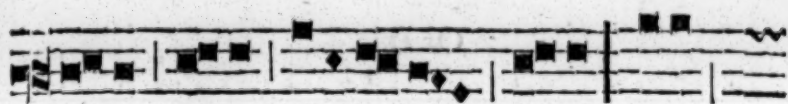


V. Gaude & lætare virgo Maria, alleluia.

R. Quia surrexit Dominus vere, alleluia.

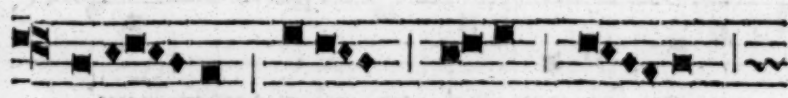
From first Vespers of Trinity-Sunday till Saturday before the first Sunday of Advent exclusive.

S Al-ve Regi- na, mater mis-
 ricor- diæ, Vi- ta, dulce- do,
 & spes nostra sal- ve. Ad te
 clama- mus ex u les fi li i Evæ.
 Ad te suspi- mus gementes &
 flentes in hac lacrymarum va- le.

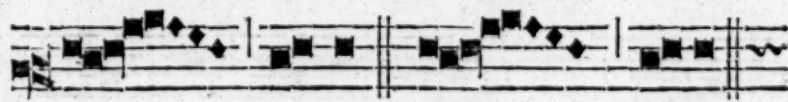

E ia ergo advoca- ta nostra, illos

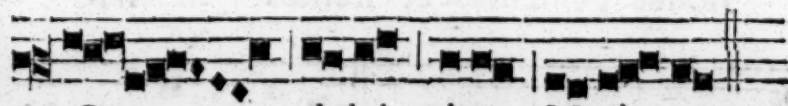

tu- os misericor- des o- culos


ad nos conver- te. Et Iesum,


be nedictum fructum ventris tu- i,


no- bis post hoc ex i- lium o- stende.


O clemens, O pi- a,


O dulcis virgo Mari- a. 1.

V. Ora pro nobis sancta Dei genitrix.

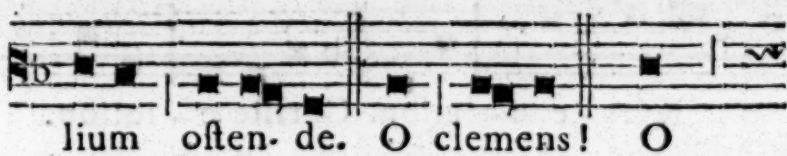
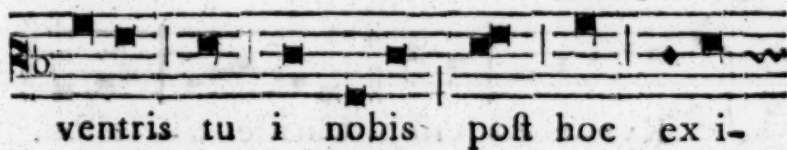
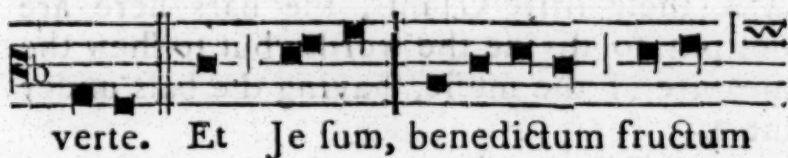
R. Ut digni efficiamur promissionibus Christi.

30 ANTIPHONS OF THE B. V. MARY.

Or this.

S Alve Re gi na, mater mi se ri-
cor di æ. Vi-ta, dulce-do, & spes
nostra fal-ve. Ad te clamamus exu-
les fi li i E-væ. Ad te sus-pi-
ramus gementes & flentes in hac
lacrymarum val le. Ei a ergo
ad vo ca ta nostra illos tu os

ANTIPHONS OF THE B. V. MARY. 31



LIT A-

LITANIES OF THE B. V. MARY.

AS such a variety of words are sung to these little Chants, the bars here are not put to divide the words, but to shew the measure of the music, having the bass under them.

First Tone.

E minor.

Kyri-e e-leison. Christe e-leison.

Kyri - e e - leison. Christe e - leison.

Another.

E minor.

Kyri - e e-leison. Christe e-leison.

Kyri-e e - leison. Christe e - leison.

These according to the scale of music, are set in D minor; but they are commonly played and sung in E.

The usual pitch of each shall be marked with a letter, as these are.

N. B. By E minor is meant E. with a lesser Third, and so of the rest.

Second Tone.

G or A
minor.

Kyrie e - leison. Christe e - lei - son.

Kyrie e - leison. Christe e - leison.

Remember the Observation touching the sharp, page 17.

Fifth Tone. N. B. Za instead of fi, runs through this, and the following in the sixth Tone.

F
maj.

Kyrie e - leison. Christe e - leison.

Kyrie e - leison. Christe e - leison.

Sixth Tone.

G
maj.

Kyrie e - lei son. Christe e - leison.

Kyrie e - leison. Christe e - leison.

Another.

Another.

G
maj.

Kyri - e e - leison. Christe e - leison.

Kyri - e e - leison. Christe e - leison.

Another.

A
maj.

Kyri - e e - leison. Christe e - leison.

Kyri - e e - leison. Christe e - leison.

Seventh Tone.

E
maj.

Kyri - e e - leison. Christe e - leison.

Kyri - e e - leison. Christe e - leison.

Eighth Tone.

Bb
maj.

Kyrie e - leison. Christe e - leison.

Kyrie e - leison. Christe e - leison.

Christe audi nos.	Speculum justitiæ,	
Christe exaudi nos.	Sedes sapientiæ,	
Pater de cœlis Deus,	Causa nostræ lætitiæ,	
miserere nobis.	Vas spirituale,	
Fili redemptor mundi	Vas honorabile,	
Deus, miserere no-	Vas insigne devoti-	
bis.	onis,	
Spiritus Sancte Deus,	Rosa mystica,	
miserere nobis.	Turris Davidica,	
Sancta Trinitas unus	Turris eburnea,	
Deus, miserere no-	Domus aurea,	
bis.	Fœderis arca,	
Sancta Maria, ora pro	Janua cœli,	
nobis.	Stella matutina,	
Sancta Dei genitrix,	Salus infirmorum,	
Sancta Virgo Virgi-	Refugium peccato-	
num,	rum,	
Mater Christi,	Consolatrix afflic-	
Mater divinæ gratiæ,	torum,	
Mater purissima,	Auxilium christia-	
Mater castissima,	norum,	
Mater inviolata,	Regina angelorum,	
Mater intemerata,	Regina patriarcha-	
Mater amabilis,	rum,	
Mater admirabilis,	Regina propheta-	
Mater Creatoris,	rum,	
Mater Salvatoris,	Regina apostolorum,	
Virgo prudentissima,	Regina martyrum,	
Virgo veneranda,	Regina confessorum,	
Virgo prædicanda,	Regina virginum,	
Virgo potens,	Regina sanctorum	
Virgo clemens,	omnium,	
Virgo fidelis,		Agnus

Ora pro nobis.

Ora pro nobis.

Agnus Dei, qui tollis peccata mundi, *parce*
nobis Domine.

Agnus Dei, qui tollis peccata mundi, *exaudi*
nos Domine.

Agnus Dei, qui tollis peccata mundi, *miserere*
nobis.

Prose on the Nativity of our Lord.

5. T. 
Uer nobis nascitur, Rectorque An-

gelorum, in hoc mundo pascitur Do-

minus dominorum.

In præsepe ponitur,	Maximo cum livore;
Sub sæno asinorum,	Infantes & pueros,
Cognoverunt Domi-	Occidit cum cruore.
num	Qui natus ex Maria
Christum regem cœ-	In die hodierna,
lorum.	Nos conducas & in-
Angeli lætati sunt,	ducas
Incinunt cum Domi-	Ad regina sempiterna.
ro:	O virgo flos virgi-
Cantant vere, gloria	num!
In excelsis Deo.	Dele reos criminum:
Tunc Herodes ti-	Sine fine termino
muit,	Benedicamus Domino.

Another Prose for the Nativity of our Lord.

Sixth Tone. G. major.

A - desse fi - deles, læti triumphantes ve -

A - desse fi - deles, læti triumphantes ve -

nite ve - nite in Beth le - hem: Natum vi -

nite ve - nite in Beth le - hem: Natum vi -

dete regem angelorum: Venite adoremus, ve -

dete regem angelorum: ve -

nite adoremus, venite adoremus Domi - num.

nite adoremus, venite adoremus Domi - num.

Deum de Deo, lu- Deum verum, geni-
men de lumine tum non factum:
Gestant puellæ viscera: Venite, &c.

D

Cantet

38 A HYMN ON THE SUNDAYS IN LENT.

Cantet nunc io cho-	Jesu tibi fit gloria,
rus angelorum,	Patris æterni verbum
Cantet nunc aula cœ-	caro factum:
lestium:	Venite adoremus,
Gloria in excelsis Deo!	Venite adoremus,
Venite, &c.	Venite adoremus
Ergo, qui natus die	Dominum.
hodierna,	

A Hymn on the Sundays in Lent.

Sixth Tone. G major.

Stabat mater dolorosa juxta crucem lacrymosa,

Stabat mater dolorosa juxta crucem lacrymosa,

dum pendeat fili- lius.

dum pendeat fili- lius.

Cujus animam ge-	O quam tristis & af-
mentem,	fligta,
Contristatam, & do-	Fuit illa benedicta
lentem	Mater unigeniti.
Pertransivit gladius.	

Quæ

Quæ mœrebat, &	Ut sibi complaceam.
dolebat,	Sancta mater illud
Et tremebat, cum vi-	agas,
debat	Crucifixi fige plagas
Nati pœnas inclyti.	Cordi meo valide,
Quis est homo, qui	Tui nati vulnerati,
non fleret	Tam dignati pro me
Christi matrem si vi-	pati
deret	Pœnas mecum divide.
In tanto supplicio?	Fac me vere tecum
Quis posset non	flere
contristari,	Crucifixo condolere,
Piam matrem contem-	Donec ego vixero.
plari	Juxta crucem te-
Dolentem cum filio?	cum flere,
Pro peccatis suæ	Te libenter sociare
gentis	In planctu desidero.
Vidit Jesum in tor-	Virgo virginum præ-
mentis,	clara,
Et flagellis subitum.	Mihi jam non sis ama-
Vidit suum dulcem	ra,
natum	Fac me tecum plan-
Morientem, desolatum	gere.
Dum emisit spiritum.	Fac ut portem
Eia mater fons a-	Christi mortem,
moris,	Passionis fac confor-
Me sentire vim doloris	tem
Fac, ut tecum lugeam	Et plagas recolere.
Fac, ut ardeat cor	Fac me plagis vul-
meum.	nerari,
In amando Christum	Cruce hac inebriari,
Deum,	Ob amorem filii.

Inflammatuſ, & ac-
cenſuſ,
Per te virgo ſim de-
ſenſuſ
In die Iudicii.
Fac me cruce cuſ-
todiri,
Morte Chriſti præmu-
niri
Conſoveri gratia.

Quando corpus mo-
rietur,
Fac ut animæ donetur
Paradiſi gloria. Amen.
V. Tuam ipſius ani-
mam pertransivit gla-
diuſ.
R. Ut revelentur ex
multis cordibuſ cogi-
tationeſ.

Psalm 50. After Complin in Lent.

Sixth Tone. G. major.

Miserere me - i Deus, * secundum
magnam misericordiam tuam. Et secundum
multitudinem miserationum tuarum, * dele
iniquitatem meam.

Amplius lava me ab iniquitate mea: * &
a peccato meo munda me.

Quoniam

Quoniam iniquitatem meam ego cognosco:
* & peccatum meum contra me est semper.

Tibi soli peccavi, & malum coram te feci:
* ut iustificeris in sermonibus tuis, & vincas
cum judicaris.

Ecce enim in iniquitatibus conceptus sum:
* & in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti: * incerta &
occulta sapientiæ tuæ manifestasti mihi.

Asperges me hyssopo, & mundabor: * la-
vabis me, & super nivem dealbabor.

Auditui meo dabis gaudium & lætitiā: *
& exultabunt ossa humiliata.

Averte faciem tuā a peccatis meis: * &
omnes iniquitates meas dele.

Cor mundum crea in me Deus: * & spiri-
tum rectum innova in visceribus meis.

Ne projicias me a facie tua: * & spiritum
sanctum tuum ne auferas a me.

Redde mihi lætitiā salutaris tui: * & spi-
ritu principali confirma me.

Docedo iniquos vias tuas: * & impii ad te
convertentur.

Libera me de sanguinibus Deus, Deus salutis
meæ: * & exultabit lingua mea iustitiam tuam.

Domine, labia mea aperies: & os meum
annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem
utique: * holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus: * cor
contritum & humiliatum Deus non despicies.

Benigne fac Domine in bona voluntate tua
Sion: * ut ædificentur muri Jerusalem.

Tunc acceptabis sacrificium iustitiæ oblationes, & holocausta: * tunc imponent super altare tuum vitulos.—Gloria Patri, &c.

V. Domine non secundum peccata nostra facias nobis.

R. Neque secundum iniquitates nostras retribuas nobis.

Ant. Justificeris Domine, in sermonibus tuis, & vincas cum judicaris.

Ant. Dominus tamquam ovis ad victimam ductus est, & non aperuit os suum.

The Hymn at Easter. Second Tone. G minor.

x

Al - lelu - ia, Al le - lu - ia,

Al - lelu - ia, Al - le - lu - ia,

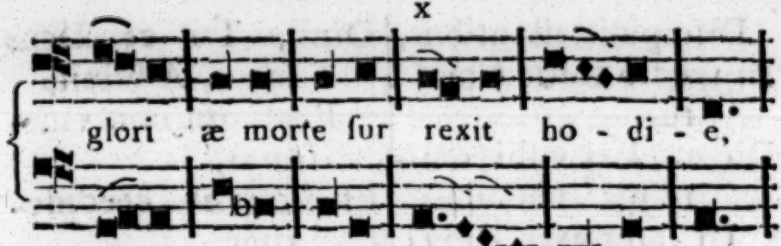
Al - le - lu - ia.

Al - le - lu - ia.

O Fili - i, & fi li - æ, rex cœlestis, rex

O Fili - i, & fili - æ, rex cœlestis, rex

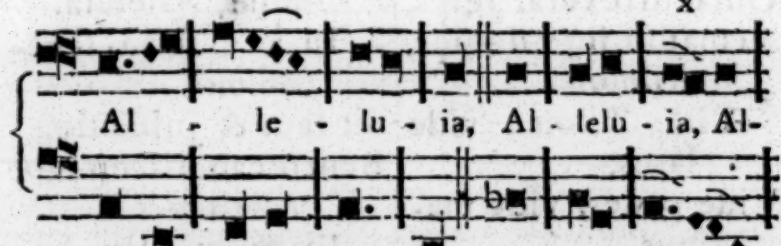
x



glori - æ morte sur rexit ho - di - e,

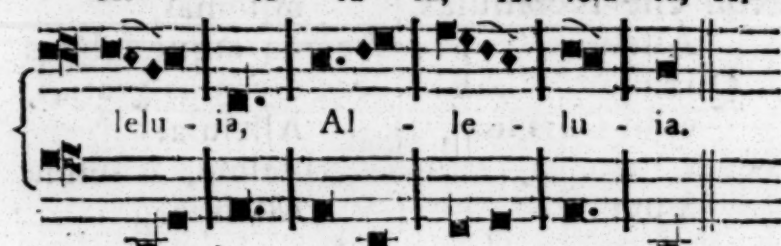
glori - æ morte sur rexit ho - di - e,

x



Al - le - lu - ia, Al - lelu - ia, Al -

Al - le - lu ia, Al - lelu - ia, Al -



lelu - ia, Al - le - lu - ia.

lelu - ia, Al - le - lu - ia.

Et mane prima Sab-
bati
Ad ostium monumenti
Acceperunt Discipu-
li, Alleluia.
Et Maria Magda-
lena
Et Jacobi & Salome.
Venerunt Corpus un-
gere, Alleluia.

In albis sedens An-
gelus,
Prædixit Mulieribus,
In Galilæa est Domi-
nus, Alleluia.
Et Joannes Apof-
tolus
Concurrit Petro citius
Monumento venit pri-
us, Alleluia.
Discipulis

44 THE ANTHEM ON ASCENSION-DAY.

Discipulis astantibus, In medio stetit Chris- tus Dicens, Pax vobis om- nibus, Alleluia. Ut intellexit Didy- mus Quia surrexerat Jesus, Remansit fere dubius, Alleluia. Vide Thoma vide latus, Vide pedes, vide ma- nus, Noli esse incredulus, Alleluia. Quando Thomas vidit Christum, Pedes, manus, latus suum	Dixit, Tu es Deus meus, Alleluia. Beati qui non vide- runt, Et firmiter credide- runt Vitam æternam habe- bunt, Alleluia. In hoc festo sanc- tissimo, Sit laus & jubilatio. Benedicamus Domino, Alleluia. Ex quibus nos hu- millimas, Devotas atque debitas Deo dicamus gratias, Alleluia. Alleluia, Alleluia, Alleluia.
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The Anthem on Ascension-Day, and during the Octave.

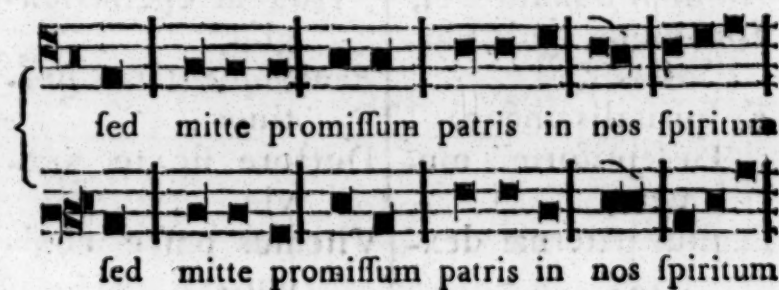
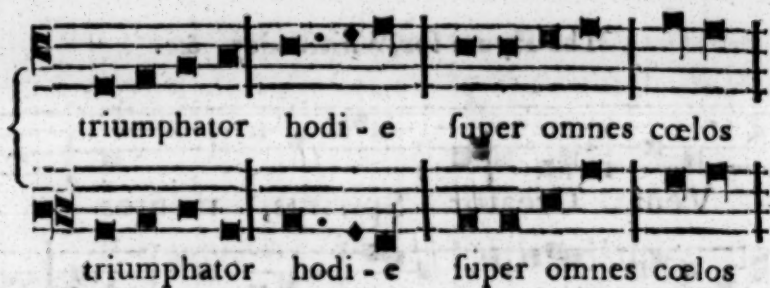
Eight Tone. Bb major.

O Rex glori - æ Domine virtutum qui

O Rex glori - æ Domine virtutum qui

triumphator

THE ANTHEM ON ASCENSION-DAY. 45



The

The Hymn for Whitsunday, &c.



Qui diceris Para- clitus Altissimi donum Dei, Fons vivus, ignis, cha- ritas, Et spiritalis unctio. Tu septiformis mu- nere, Digitus paternæ dex- teræ, Tu rite promissum Patris, Sermone ditans gut- tura. Accende lumen sen- sibus, Infunde amorem cor- dibus, Infirma nostri cor- poris	Virtute firmans per- peti. Hostem repellas lon- gius, Pacemque dones pro- tinus; Ductore sic te præ- vio Vitemus omne noxi- um. Per te sciamus da- Patrem, Noscamus atque Fili- um; Te quæ utriusque Spi- ritum Credamus omni tem- pore.
--	---

Deo

Deo Patri sit gloria, Surrexit, ac Paraclito,
Et Filio, qui à mor- In sæculorum sæcula.
tuis Amen.

In first Vespers.

V. Repleti sunt omnes Spiritu Sancto, al-
leluia.

R. Et ceperunt loqui, alleluia.

In second Vespers.

V. Loquebantur variis linguis apostoli,
alleluia.

R. Magnalia Dei, alleluia.

The Sequence.



Veni sancte Spiritus, & emitte
cœlitus, lucis tuæ radium. Veni pater
pauperum, veni dator munerum, veni
lumen cordium.

Consolatur optime, &c. page 48.

The

48 THE HYMN FOR WHITSUNDAY, &c.

The same. Fifth Tone. F major.

Veni sancte Spiritus, & emitte cœ-litus,
Veni sancte Spiritus, & emitte cœ-litus,
lucis tuæ radium. Veni pater pauperum,
lucis tuæ radium. Veni pater pauperum,
veni dator munerum, veni lumen cor di um.
veni dator munerum, veni lumen cor di um.

Consolatur optime,	Reple cordis intima
Dulcis hospes animæ,	Tuorum fidelium.
Dulce refrigerium.	Sine tuo numine,
In labore requies,	Nihil est in homine,
In æstu temperies,	Nihil est innoxium.
In fletu solatium.	Lava quod est sordi-
O lux beatissima,	dum,

Riga

Riga quod est aridum,	Da tuis fidelibus,
Sana quod est fau-	In te confidentibus,
cium.	Sacrum septennari-
Flecte quod est rigi-	um.
dum,	Da virtutis meritum,
Fove quod est frigi-	Da salutis exitum,
dum,	Da perenne gaudi-
Rege quod est de-	um. Amen.
vium.	

The Anthem on the Feast of Corpus Christi.

Also sometimes sung at Benediction of the B. Sacrament.

Sixth Tone. G major.

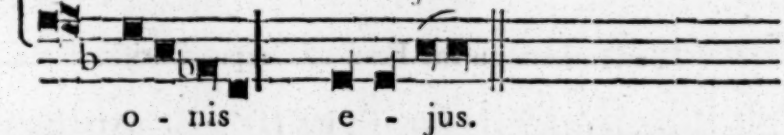
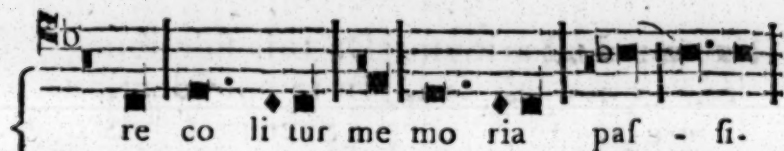
O sacrum, O sacrum, O sacrum con vi vium, O

O sacrum, O sacrum, O sacrum con vi vium, O

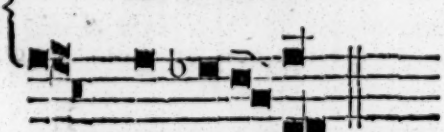
sacrum con vi - vium in quo Christus su mi tur,

sacrum con vi vium in quo Christus su mi tur,

E recolitur



In Paschal Time and
during the Octave of
Corpus Christi.



Tota

Et

Et

Tu

Tu

Tu

O

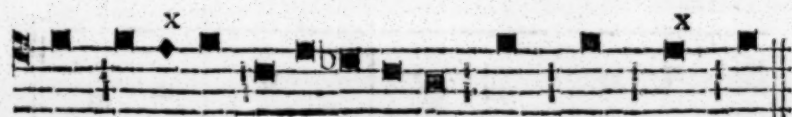
clem

A Prose on the Feasts of the B. V. Mary.

First Tone.



Tota pulchra es Mari a, Tota pulchra es Mari - a,



Et macula o ri gi na lis non est in te,



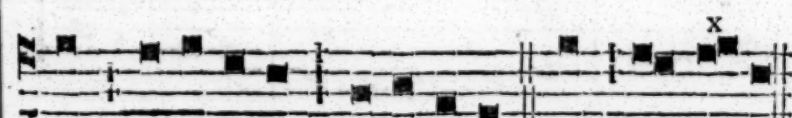
Et macula originalis non est in te,



Tu gloria Jerusalem, Tu læ ti ti a Israel,



Tu hono ri fi cen ti a populi nostri,



Tu advocata peccatorum. O Mari a,



O Mari - a, Virgo prudentissima, Virgo



clementissima, Ora pro nobis, Intercede



The fame to the Fifth Tone. E major.

Soli.



Soli.



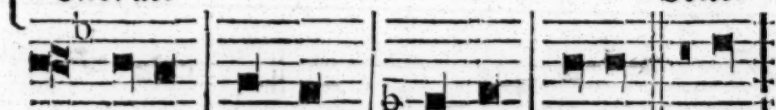
Chorus.

Soli.



Chorus.

Soli.



Chorus

Chorus.



te non est in te non est in te.

Chorus.



te non est in te non est in te.

Soli.

Chorus.



Tu glo ri a Je ru sa lem, Tu læ ti ti a

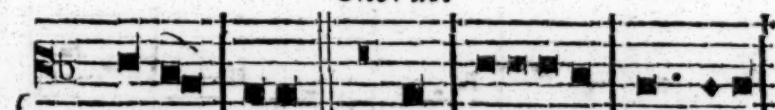
Soli

Chorus.



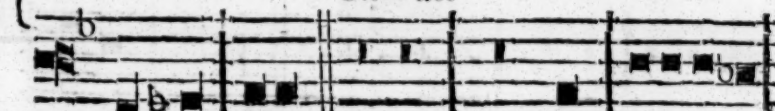
Tu glo ri a Je ru sa lem, Tu læ ti ti a

Chorus.



Isra - el, Tu honô rifi cen ti a

Chorus.



Isra - el,

Tu honorifi-

Chorus.



popu li nos - tri, Tu advocata pecca-

Chorus.



centia populi nostri, Tu advocata pecca-

Soli.

Chorus.



to rum. O Ma ria, O Ma ria,

Soli.

Chorus.



to rum. O Ma ria, O Ma ria,

Soli.

Chorus.



Virgo pruden tif fi ma, Virgo clemen-

Soli.

Chorus.



Virgo clemen-

Soli.

Soli.



Soli.



Chorus.



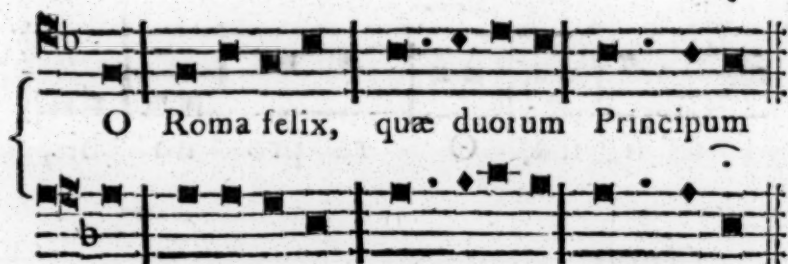
Chorus.



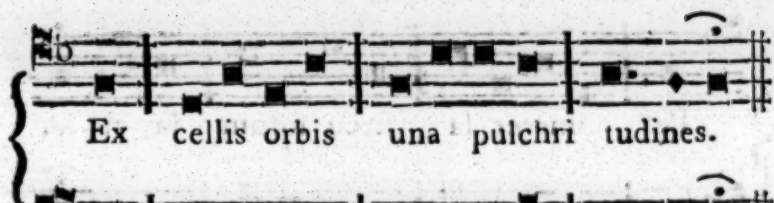
On

On the Feast of SS. Peter and Paul.

Sixth Tone. G major.



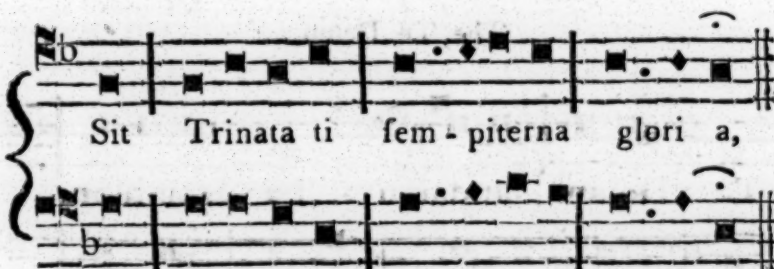
Ex



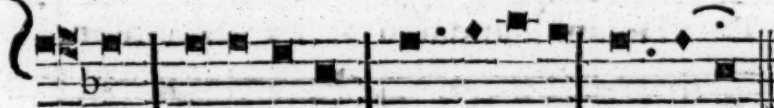
Ex cellis orbis una pulchri tudines.



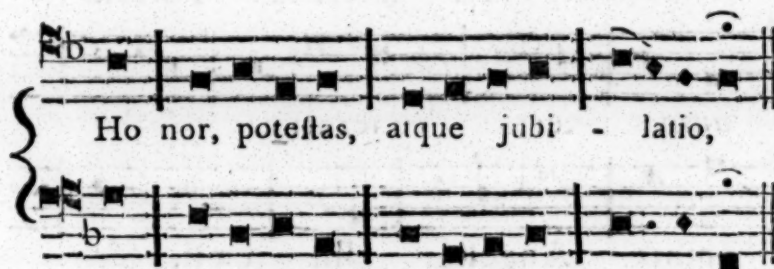
Ex cellis orbis una pulchri tudines.



Sit Trinata ti fem - piterna glori a,



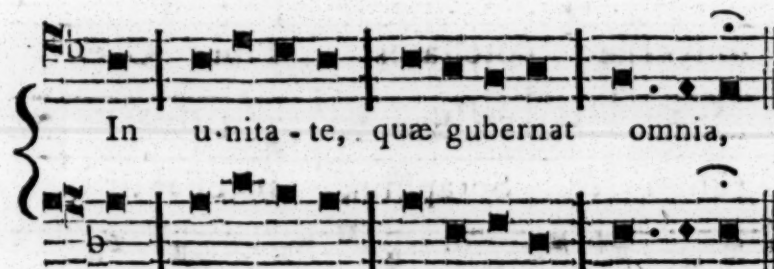
Sit Trinata ti fem - piterna glori a,



Ho nor, potestas, atque jubi - latio,



Ho nor, potestas, atque jubi - latio,



In u - nita - te, quæ gubernat omnia,



In u - nita - te, quæ gubernat omnia,

Per



Per univer ſa ſæcu lorum ſæ cu la.

Per univer ſa ſæcu lorum ſæ cu la.

The Te Deum.



Te Deum laudamus: Te Dominum
 confitemur. Te æternum Patrem:
 omnis terra veneratur. Tibi
 omnis Angeli, tibi cæli, &
 univerſæ poteſtates. Tibi Che-
 rubim & Seraphim, ineffabili
 voce proclamant: Sanctus, Sanctus,
 Sanctus,



Sanctus, Dominus Deus Sabaoth.
Pleni sunt cæli & terra, Majes-
tatis gloriæ tuæ. Te glori-
olus Apostolorum Chorus, Te
Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat
exercitus. Te per orbem terrarum,
sancta confitetur Ecclesia, Patrem
immensæ Majestatis, Venerandum
tuum verum, & unicum Filium,
Sanctum



Sanctum quoque Paraclitum spiritum.

Tu Rex gloriæ Christe. Tu Patris
sempiternus es Filius. Tu ad
liberandum suscepturus hominem, non
horruisti Virginis uterum. Tu
devicto mortis aculeo, aperuisti
credentibus regna cælorum. Tu
ad dexteram Dei sedes, in
gloria Patris, iudex crederis esse
venturis. Te ergo quæsumus, tuis
famulis

famulis subveni, quos pretioso
sanguine redemisti. Æterna fac
cum sanctis tuis, in gloria nume-
rari. Salvum fac populum tuum
Domine, & benedic hæreditati
tu-æ. Et rege eos, &
extolle illos usque in æter-
num. Per singulos dies, benedi-
cimus te. Et laudamus nomen tuum
in sæculum, & in sæculum
F. sæculi.

sæculi. Dignare Domine Dei isto,
 sine peccato nos custodire. Mise-
 rere nostri Domine, miserere
 nostri. Fiat misericordia tua Do-
 mine super nos: quemadmodum spera-
 vimus in te. In te Domine
 spera - vi, non confundar in
 æter - num.

V. Benedicamus Patrem et Filium cum
 Sancto Spiritu.

R. Laudamus et superexaltemus eum in
 sæcula.

The *Domine saluum fac* after Mass and Vespers is gene-
 rally sung to the 6th Tone, as in the Psalms, page 19;
 or like the *Miserere mei Deus*, page 40.

Tantum

Tantum ergo at Benediction.

Fifth Tone. D major.



Tantum ergo sacramentum, veneremur



cernu i: Et antiquum do cu mentum

cernu i: Et antiquum do cu mentum



novo cedat ri-tu-i, præstet fides

novo cedat ri-tu-i, præstet fides



supplementum sensuum de fec - tu i.

supplementum sensuum de fec - tu i.

Genitori, genitoque	Sit & benedictio,
Laus, & jubilatio,	Procedenti ab utroque
Salus, honor, virtus	Compar fit laudatio.
quoque.	Amen.

Another. Fifth Tone. D major. Set by Mr. Paxton.

Tantum er go fa cra men tum,

Tantum er go fa cra men tum,

vene re mur cer nu i: Et an ti quum

vene re mur cer nu i: Et an ti quum

documen tum novo ce dat ri tu i,

documen tum novo ce dat ri tu i,

præstet

præstet fides supplementum sensuum de-

præstet fides supplementum sensuum de-

fectu i, sensu - um de - fectu i.

fectu i, sensu - um de - fectu i.

Genitori, genitoque, &c.—See page 64.

Another. The Fifth Tone. F. major. By the same Gentleman.

Tantum ergo sacra - mentum vene-

Tantum ergo sacra - mentum vene-



re - mur cernu - i, & an ti quum
re - mur cernu - i, & an ti quum



docu mentum novo cedat ritu - i, præstet
docu mentum novo cedat ritu - i, præstet



fides supple mentum sensu um de fec - tu - i.
fides supple mentum sensu um de fec - tu - i.

Genitori, genitoque, &c.—See page 64.

Another.

Another. The Sixth Tone. A major.

Tantum ergo sacramentum venere mur

Tantum ergo sacramentum venere mur

cer nu i, & antiquum documentum

cer nu i, & antiquum do cumentum

novo cedat ritu - i, præstet fides

novo cedat ritu - i, præstet fides

supplementum sen su um de fec tu i.

supplementum sen su um de fec tu i. ,

Genitori, genitoque, &c.—See page 64.

Another.

Another. The Eighth Tone. C major.

Tantum ergo sacramentum vene remur

Tantum ergo sacramentum vene remur

cernu i: Et anti quum docu mentum

cernu i: Et anti quum docu men tum

novo cedat ri tu i, præstet fides

novo cedat ri tu i, præstet fides

supple mentum sensuum de fec tu i.

supple mentum sensuum de tec tu i.

Genitori, genitoque, &c.—See page 64.

At

At Exposition, Elevation, or Benediction of the Blessed
Sacrament.

Fifth Tone. F major.



O salu ta ris hos ti a quæ cœli pandis

O salu ta ris hos ti a quæ cœli pandis



o sti um, bel la premunt hostili a,

o sti um, bel la premunt hostili a,



da robur fer aux i li um, U ni tri-

da robur fer aux i li um, U ni tri-

noque

noque Do mino, fit sempiterna

noque Do mino, fit sempiterna

glo ri a, qui vitam fi ne ter mino

glo ri a, qui vitam fi ne ter mino

no bis donet in pa tri a.

no bis donet in pa tri a.

VARIOUS



VARIOUS HYMNS AND ANTHEMS,

SUNG AT

ELEVATION OR BENEDICTION.



A Prose on the Feasts of the B. V. Mary.



H Æ C est præclarum vas Pa ra cli-



ti Spiritus sancti. Hæc est glorio sa ci-



vitas Dei. Hæc est mu li er virtutis, quæ



contrivit caput serpen tis. Hæc est sole

speciosior,



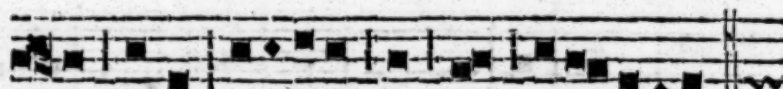
specioſor, luna pulchrior, aurora ruti-
lan-tior, & ſtellis præcla-rior. Hanc pec-
ca-tores devote ad-eamus, rea pec-
tora tunda-mus; di-centes: Sanc-
ta, Sancta, Sancta Maria. Clemens
& pia Domina noſ-tra. Fac nos tu-
is pre-cibus confortes cæ-leſtis glo-
riæ.

Or

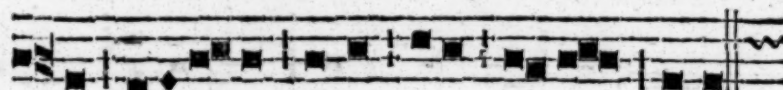
Or this.



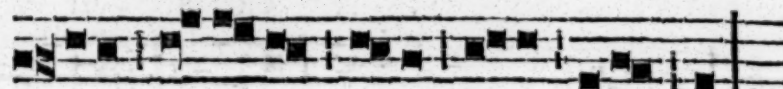
Ave Mari - a, gratia plena, Domi-



nus tecum, benedicta tu in muli-eribus.



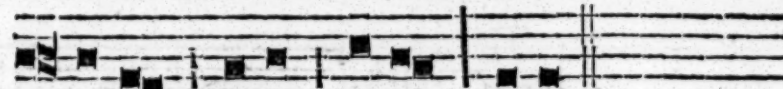
& benedictus fructus ventris tu - i Jesus.



Sancta Mari - a, mater Dei, ora pro



nobis pec - ca - to - ribus, nunc, & in



hora mortis nostræ: Amen.



In Paschal Time. Amen, alle - luia,

FOR THE KING.

T. 6.

D_o

mi ne

fal vum fac Regem nostrum Ge or-

gi - um Et ex au - di ex

au di nos in - di e qua in vo - ca -

ve -

rimus te, Glo -

ri - a, glo ri a Pa tri & Fi li o,

& Spi ri - tu i Sanc - to. Sicut
erat,

e rat, sicut e rat in prin cipi o,
et nunc, et sem
per: et in sæ cu la sæcu - lo rum,
A - men.

Another.

Piano

Do - mine saluum fac Regem nostrum

Do - mine saluum fac Regem nostrum

Geor gi um, et ex au di nos in di e
Geor gi um, et ex au di nos in di e
G 2 qua



qua in voca verimus te. Glo - ria



Pa tri et Fi li o et Spi ri tu i

forte



Sanc - to: Si cut e rat in prin ci pi o



et nunc et sem per et in fæ cu la

fæculorum.

fæ cu lo rum. A - -

fæ cu lo rum. A - -

Piano *forte*

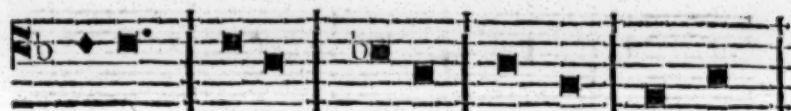
men, A - men, A - men.

men, A - men, A - men.

Tantum ergo at Benediction.

T. 6.

Tantum er go sa cra men tum ve ne
 Ge ni - to ri ge ni to que laus &
 re mur - cernu - i Et an - ti quam
 ju bi - la - tio, sa lus, ho nor,
 docu mentum no vo ce - dat ri -
 virtus quoque, sit & be - ne - dic -



tu i præstet fides sup ple men tum
ti - o, pro ce den ti ab u tro que



sen su um de fec tui.
com par fit lau da - ti o.

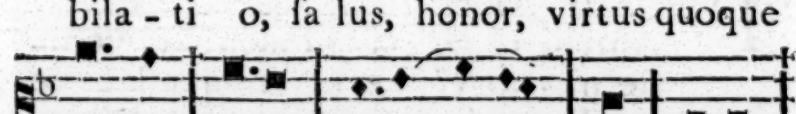
Another. The Fifth Tone.



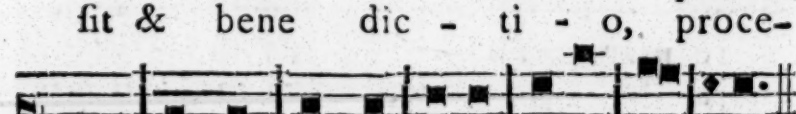
Tantum ergo sacra mentum veneremur
Geni - tori ge ni to que, laus & ju-



cernu i. Et an ti quum docu mentum
bila - ti o, fa lus, honor, virtus quoque



no vo cedat ri - tu - i præstet
fit & bene dic - ti - o, proce-



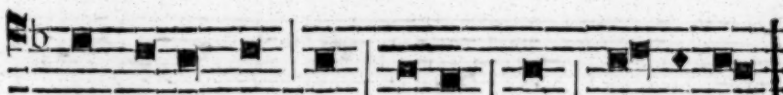
fides supplementum sensuum de fec tu i.
denti abutroque côm par fit lau da ti o.

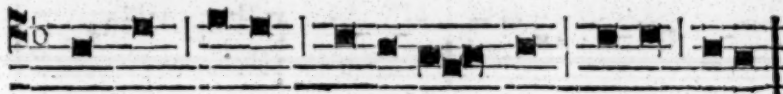
An

An Anthem at the Elevation or Benediction, &c.

A  Ve verum corpus na tum de

 Mari a vir gi ne, Ve re passum

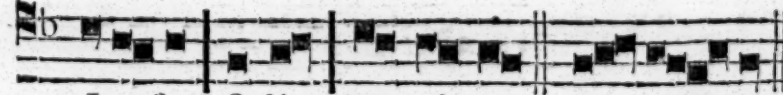
 immo la tum in cruce pro homi ne,

 Cu jus la tus perfo ra tum unda flux-

 it & sangui ne, Esto no bis præ-

 gusta tum mor tis in ex ami ne,

 O cle mens, O pi a O

 Je su fi li Ma ri æ. A men.

Another.

Another.

T. 6.

O quam sua vis est Do-
 mine spi ri tus tu us qui
 ut dulcæ di nem tuam in , fili os
 demon fra res, pa ne sua vis fi
 mo de coelo præsti to
 e su ri entes re ples bo nis fa sti
 di o fos di vi tes: di mit tens
 in- a- nes.

Another.

ELEVATION, OR BENEDICTION, &c. 81

Another.

T. 5.
O fa - crum con vi vi um in
quo Chris tus fu - mi tur: re co -
li tur memo - ri a pas si onis
ejus mens im ple tur gra - tia
& fu tu - ræ glo riæ no bis
pig - nus da tur Alle -
lu ia.

Another.

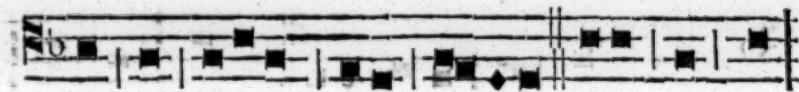
Another.

T. 8.

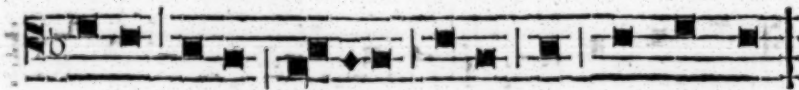
O Sa- lu ta- ris ho- sti- a
 quæ cæ- li pan dis ost i- um bella premunt
 ho- sti- li a, da ro bur fer auxi- lium,
 Uni tri- no- que Domino.
 fit sempi- ter- na glo- ri- a: qui vitam
 fine ter- mino: no- bis do- net in
 patri a, A- men.

Another, by St. Thomas of Aquin.

A Doro te devote latens Deitas, quæ
 sub



sub his figuris vere la-titas. Tibi se cor



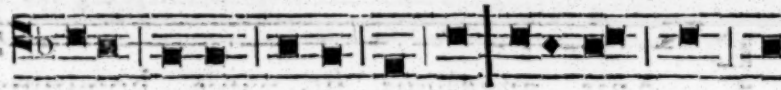
meum totum subicit, quia te contemplans



totum de-ficit. Ave Jesu Pastor fide lium,



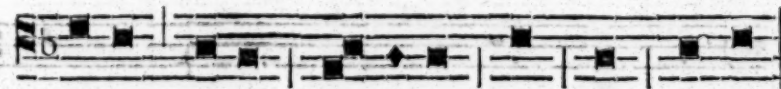
adauge fidem omnium in te creden ti um.



Visus, tactus, gustus in te falli- tur, sed au-



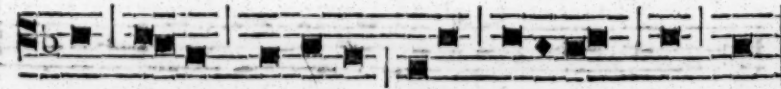
ditu solo tuto creditur. Credo quid quid



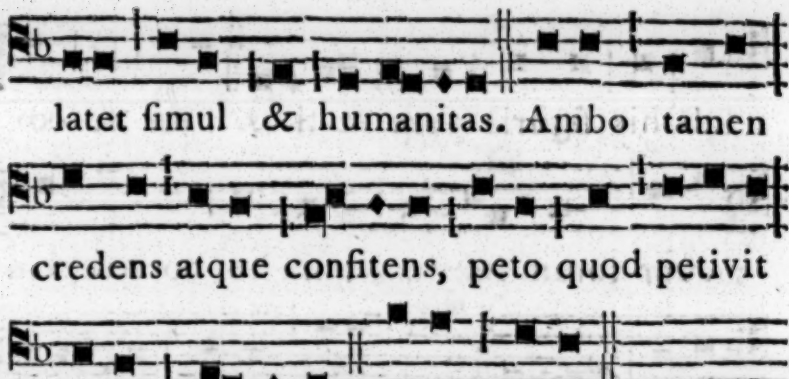
dixit Dei Fi-li-us, nil hoc verbo



ve- ritatis verius. Ave Je su, &c.



In cruce latebat sola Deitas, at hic
latet



latet simul & humanitas. Ambo tamen
 credens atque confitens, peto quod petivit
 latro pœ nitens. Ave Jesu, &c.

Another.



P Anis angelicus fit panis hominum
 dat panis cœlicus figuris terminum.
 O res mi ra bi lis manducat Dominum
 pauper fervus & humilis. Te Trina
 Deitas unaque poscimus, sic nos tu
 visita

ELEVATION, OR BENEDICTION, &c. 85



vi fita ficut te colimus, per tu as
femitas duc nos quo tendimus ad lucem
quam in-habitas. A- men.

The four following Antiphons are fung whilst the Blessed Sacrament is expofed in the Church of the Englifh Dames of St. CLARE, at Aire in Artois.

6 Toni



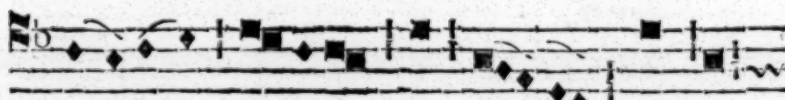
O Jefu Deus magne Paftor bone O
dul cis dulcis agne O . .
manna O Je fu Paftor bone O
Pa nis Salu taris O manna O Panis
H O agne



O agne O Jesu O Je fu Je fu mi.



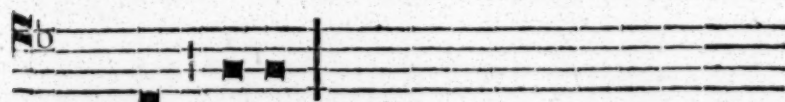
O Potestas quid non præstas quid non



præstas homini O Potestas quid non



præstas quid non præstas homini.



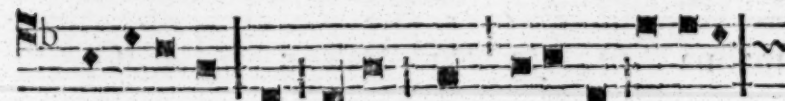
Rep. O Jesu, &c.

Another.

6 Toni



Tu solus fons amoris summæ que



bonitatis tu solus fons amoris summæ



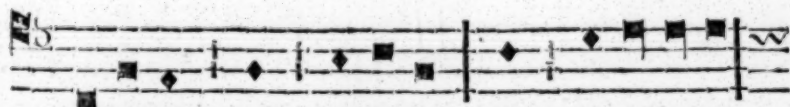
que bonitatis Laudes tuas fac cantemus cante-

mus

ELEVATION, OR BENEDICTION, &c. 87



- - - mus cante - - - mus



cantemus in æternum in æternum



in æternum O Jesu dilecte O



Jesu dilecte amor Jesu amor fac



cante - - mus cantemus in



æternum. Laudes tuas fac cantemus



cante - - - mus cantemus cantemus



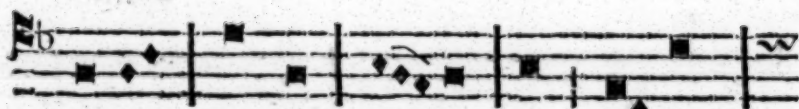
in æternum. Repeat Tu solus, &c.

H ♯

Another.

Another.

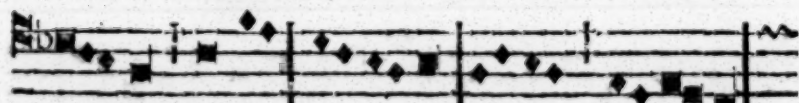
6 Toni



Deus Cordis me i & animæ



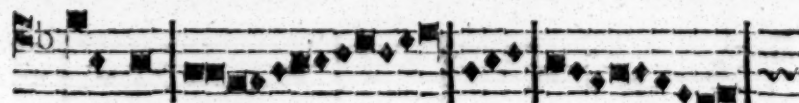
meæ De us Cordis me i & animæ



me æ in te con fi do in te sperabo



tu panis vitæ tu vitis vera



Domine festina - - ut e - nutri as



me. Veni O Veni O dulcis a mor



veni O veni O dulcis amor ad

te

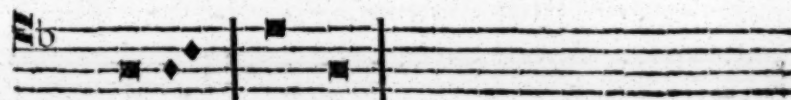
ELEVATION, OR BENEDICTION, &c. 89



te suspirat Cor meum veni veni



veni veni veni vivifica me.



Rep. Deus Cordis, &c.

Another.



O Sa - - - - - crum O Sa -



- - - - - crum Convi - - -



- - - - - vium O Sa -



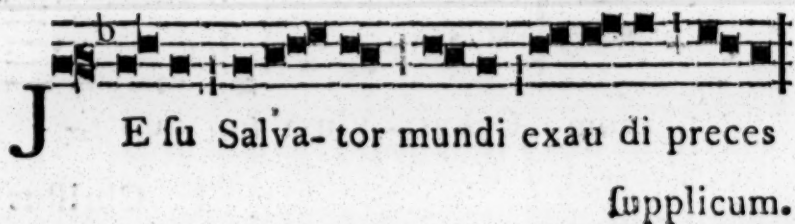
- - - - - crum Convi - vium in quo -

Christus



Christus fu - mitur reco -
 - - litur memo - - - ria
 passio - - - nis e - -
 jus. Mens impletur gra - - -
 tia et futuræ gloria nobis
 pignus da - - - tur. Rep. O Sa-

At the Elevation in Masses for the Dead,



J E su Salva-tor mundi exau di preces
 supplicum.



supplicum. ¶ Miseremini mei, miseremini



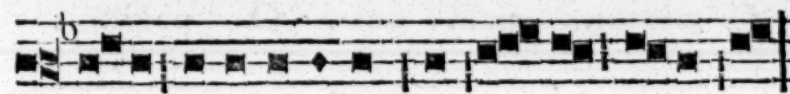
me i, saltem vos ami ci mei, quia manus



Domini te- tigit me. Pelli meæ consumptis



carnibus adhæsit os meum. ¶ Miseremini.



Quare persequimini me si- cut Deus, &



carnibus meis fa-tura-mini? ¶ Miseremini.

Another.



O

Meritum passi- onis! Summæ mise-



rationis: medicina defunctorum: O passionis

meritum



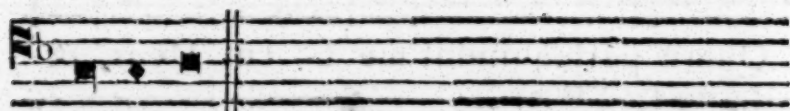
meritum* O passionis meritum! Umbram



præbens contra æstum divinalis ultionis:



O meritum passi- onis. O passionis



meritum.

Or the *De profundis*, which is sung like the *Miserere*,
page 40.



FINIS.

